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ABSTRACT

Composed of two parts, this document reports the problems and successes encountered in compiling an annotated bibliography which may be used in teaching contemporary poetry and contains the resultant 42-item annotated bibliography. The major portion of the bibliography consists of books, with the other entries listed under the headings of filmstrips, 16mm films, and records. (JM)

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MULTI-MEDIA BIBLIOGRAPHY: THE SEARCH

As part of the requirements for a course in library science, I was assigned to collect an annotated bibliography of media for a subject of interest to me. Since I had taught literature and planned to teach it again, my first thought was to isolate some aspect of the field. My favorite area is the contemporary, and my favorite type of literature is poetry; therefore, it was not difficult to present a topic to the instructor. However, difficulties in large numbers appeared as my search for items to include in my bibliography progressed, or should I say continued. The paper which follows is a record of my search.

The library at which I researched the topic, the Strozier Library of Florida State University, is the resource center for a school of library science, a college of education, and a department of English, among of course many other fields of study. There are many finding lists and journals devoted to media. The conclusion of my study proved to be that there is simply no central collection of information on a single medium, or on the various media relating to a single subject. The state of the art is indeed primitive. It is hoped that the bibliography given here will be of help to those teachers who wish to present contemporary poetry to their students through the use of various media. Because of the random and disorganized nature of the reviews and of the lists of media, such a ~~list~~ bibliography represents many hours of search.

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I began by searching the many National Information Center for Educational Media indexes and the Learning Directory and Resources for Learning. The NICEM indexes had subject indexes which were helpful but they could at best only identify items. The Learning Directory was organized on a space-saving format, giving one line for each item. The coverage was multi-media and listed under subject headings. The 8 MM Film Directory attempted to be exhaustive, although there were spaces in coverage in nearly all tools. The Guide to Free Films gave a certain limited amount of evaluation but was primarily descriptive in its annotations. It gave such additional details as the terms of rental and complete addresses of agencies supplying free films. The identifying indexes led me to the reviewing journals such as Booklist and School Library Journal. There was no way to know in advance which journal if any had reviewed any item, and the search was thus complicated.

When I was directed to the Multi-media Reviews Index I found a shortcut to identifying both items and reviews. The only weaknesses of the MMRI were a less than exhaustive coverage and a lack of subject index, which meant that, unless one knew a title previously from media indexes, one had little chance of recognizing it as poetry when only the title was listed. (Additionally, titles dealing with poetry were difficult to identify because of the tendency of poetry and materials dealing with it to be enigmatic. Unless, indeed, a title began with the word poetry there was no assurance of its content. One title I searched with no success was A Summer in the Stomach, certainly no clear indication of its content. Another I did find eventually was Reflections

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on a Gift of Watermelon Pickle.) And in the Multi-Media Reviews Index one was handicapped unless he a proached it with a list of titles to match with appropriate reviews. Thus the index suerved as a second-step tool rather than as za substitute for others. (It is supplemented monthly in Audio-Visual Instruction since October 1971.) However, its value lay chiefly in its being a list of the reviews of media of several types.

Of the reviewing journals only a few, such as School Library Journal, included unfavorable reviews. It was impossible to determine whether Booklist, for example, had judged poor, or merely failed to consider, items which were not listed.

The resources for reviews of media other than books proved few and less completely developed. Such lists as the National Council of Teachers of English's An Annotated List of Recordings in the Language Arts was helpful but not complete. It did list recordings by level—elementary, secondary and college. Its date, 1964, limited its usefulness in evaluating media dealing with recent poetry. The Education Film Library Association Evaluations were thorough and orderly. However, they came to my attemtion late in the project. The English Journal contained a regular section entitled "Teaching Materials" which evaluated a few items.

One identifying source of great value was the Chicorel Index to Poetry in Collections in Print, on Discs and Tapes. This recent work (1972) contained 25,000 entries from 700 collections; it has a subject indicator index. In it, I found many recent items pertinent to my

search. No evaluation was attempted. The chief value of the index was its recency, its exclusive focus on poetry and its coverage of more than one medium.

A reviewing journal devoted to film alone that proved helpful was the Landers Film Review of 16 MM Films. It had both a title and a subject index and could therefore be fruitfully used when one was searching for a specific title located in the indexes or when one wanted to find all reviews in Landers concerning poetry.

In regard to books, I found no scarcity of collections of reviews. General collections included the Book Review Digest and the Senior High School Catalog. Specialized collections were the Subject Guide to Poetry for Children and Young People, Granger's Index and

the Index to Poetry for Children and Young People. The Subject Guide was limited in its usefulness by its date (1957). Both the Subject Guide and Brewton's Index had title, subject and author indexes. In particular, they gave the levels for readability and interest in their respective guides to the abbreviations of the titles of collections indexed. Of course, ranges were sometimes given which were so broad as to be of small help, such as "age five and up." The Kliatt Paperback Book Guide, identified too late to be employed, seemed a valuable source since its focus was paperbacks of interest to young adults. The arrangement by subject, the loose-leaf format, and especially its evaluative annotations made it potentially a very helpful source.

For books available for personal reviewing, I consulted the materials center card catalog, the general card catalog, and the card catalog of the Leon Public Library. Some very new books were available which I was able to judge at first hand.

If I were to begin again, it would be much easier to follow direct lines of approach, from the identifying indexes to the Multi-Media Reviews Index to such journals as Booklist, Landers, and School Library Journal to find reviews of media other than printed material. Much time was spent in familiarizing myself with the tools and in doing laboriously what might have been done with less effort. For example, the use of index cards as a first phase of work would have reduced the confusion of dealing with several items randomly arranged on a sheet of paper. Handling cards, particularly arranging them, was far easier than dealing with sheets of paper, I found, even for preliminary investigations of items of only possible usefulness.

It would further have simplified my work if I had identified a

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bibliographic format for each medium before beginning to collect items, so that each entry would conform permanently to reasonable and specific criteria, eliminating the need for revision for the final collation.

In general, it would have been simpler and less difficult to have taken a long-range view of the tools available before beginning to collect items. Since I was unfamiliar with sources of information for non-print media, I hurriedly began collecting before the full range and particular usefulness of the indexes were clear to me. Thus, I had to follow some paths two or three times before understanding my direction.

It would be an advantage for users of such tools to have single collections of all available reviews of media for a single subject, (Media Review may in the future supplement this need) or single collections which contain lists of reviews to all media for a given period, or single collections of all reviews to a single media. At present, it is necessary to search in several areas for material on the 16 mm. film, for instance. One may begin with the Learning Directory or the NICEM Index to 16 MM. Films or the Resources for Learning, no one of which is exhaustive. From there one would go to the MMRI, which is handicapped by its dependence upon the identifying indexes for titles. If the MMRI could be re-organized, expanded, and given a subject index with cross referencing, it would be a much more useful tool. Further, no journal handles the total task of reviewing all items in a given medium; consequently, there is overlapping coverage and there are gaps in coverage. There is no "most probable" source for any given item. Should a single journal undertake to do nothing but review all spoken records on poetry, for example, and give both positive and negative evaluations, working toward an exhaustive coverage of the field, no other journal need do the same task and the searcher for critical

judgment of any spoken record containing poetry published within a certain period need look only in the magazine's indexes for the appropriate dates. The present situation can only be described as frustrating for the serious investigator of non-print materials.

Nevertheless, the investigation of the non-print field gave me a first-hand opportunity to experience the satisfactions and frustrations of exploring where no clear guidelines exist. I feel that I understand the present state of control in the field, having learned through the pressure of need the chief indexes and reviewing organs. That they were unable coherently or exhaustively to satisfy my needs and that there was no possible way to ascertain whether or not a title had been reviewed or that other titles might exist of which I knew nothing were unescapable conclusions of my work. And the corollary was, of course, that systematic and thorough bibliographic control should soon be undertaken in order that media and potential users of media may be successfully brought together.

MULTI-MEDIA BIBLIOGRAPHY: POETRY

Books

Atwood, Ann. The mood of earth. 1971. Charles Scribner's.

Magnificently illustrated book of haiku. Introduction emphasizes the "here" and "now" of haiku. A two-picture format is used, one a long-view, as of a tree after rain; the second a close-up of the focal point, as for example a single rain drop collected at the tip of a twig:

Through dripping branches
the woods and I are one
in the eyes of the rain.

(Personal)

Brinnin, John Malcolm. Skindiving in the virgins. 1970. 74 p. Delacorte.

". . . an important volume by a significant poet of the first rank, for all public, college, and university libraries." (Library Journal 95:2488)

Carlisle, Olga (Andreyev). Compiler. Poets on street corners: portraits of fifteen Russian poets. 1969. Random.

Stimulating introduction to 15 contemporary Russian poets. Poems in Russian and English. 250 poems. Adaptability into English a major criterion in selection. ". . . painstaking attention to the text and sensitivity to the poet's intention." (Booklist 66:1002).

Carrington, John W. and Miller Williams. Southern writing in the sixties: poetry. 1967. Louisiana State University.

Recent poetry of various types: "I'm a Whore with a Glass Room." by Ruth Dawson is stimulating. "The Consequences of Hannibal, Mo." is a collage of impressions, sharp and relevant. "Kate" is a brief eulogy to his wife by William E. Taylor. Altogether a valuable and useful collection. (Personal)

Carroll, Paul. The poem in its skin. Selected and with introduction and critical essays by the compiler. 1968. Follett.

Perceptive essays on contemporary poems of Ginsberg, Dickey and others. Format is interesting: black and white photograph of poet, selection, then critical essay. A final summary. Well-supported judgments, drawn from textual analysis, close reading and careful thought. (Personal).

"Contemporary, analytical, individual criticism of the poetry of John Ashberry, Robert Creeley, James Dickey, Allen Ginsberg, John Logan, W.S. Merwin, etc. A poem by each is the focus of the essay. Final evaluation of these and other contemporary poets. (Booklist 66:797)

Carroll, Paul. The young American poets. Introduction by James Dickey. 1968. 508 p. Follett.

54 poets under 35, a variety of styles. Poems are personal, contemporary intimate, occassionaly surrealistic. Photo and biographical paragraph given. (Booklist 66:473)

Casey, Michael. Obscenities. 1972. Yale University.

Poems about experience in Vietnam. Told in military slang. Language makes the collection more for mature readers. The diction is sharp and precise and the collection indicates the beginning of a considerable talent:

If you have a farm in Vietnam
And a house in hell
Sell the farm
And go home. (p. 26, "A Bummer")

(Personal)

Chapman, Abraham. Black voices. Selected and with introduction by the compiler. 1968. 718 p. Mentor.

Historical introduction. Selections of poetry from early to modern writers. Uneven but representative. A rather full inclusion of black poetry. (Personal)

Cook, Albert Spaulding. The charges. 1970. 154 p. Swallow.

"Dramatic, intensely personal, enigmatic this is a rich and exciting collection. . . " (Eleanor Fitzgibbons. Commonweal 95:477)

"Recommended for public, college and university libraries." (Jerome Cushman. Library Journal 95:3476)

Cummings, E. E. 95 poems. 1958. 95 p. Harbrace.

Whimsical experiments in poetry, challenging yet entertaining and simple in diction. A good addition to any student's reading in poetry. Cummings tries unusual things with format, especially. (Personal)

Den Beer, James. Trying to come apart. 1971. 56 p. University of Pittsburgh.

"I am pleased that Alan Dugan, X. J. Kennedy, and Richard Howard chose these poems for a National Council of the Arts Award. Highly recommended for all poetry collections." (H. C. Burke. Library Journal 96:964)

Dickey, James. Drowning with others. 1962. 96 p. Wesleyan University Press.

Carefully written, simply phrased poetry by a famous novelist (Deliverance). A good introduction to modern poetry likely to endure. Dickey is deceptively simple: the selection "The Heaven of Animals" is written from the perspective of the animals. (Personal)

Dillard, R. H. W. News of the Nile. 1971. 59 p. University of North Carolina.

". . . rhythmic elegance, sonority, and a remarkable eye for fine detail are all here." (Virginia Quarterly Review 47:105)

Ferlinghetti, Lawrence. A Coney Island of the mind. 1958. New Directions.

Beat poems by one of the better San Francisco poets. Experiments in format and language. Incisive social criticism, such as "Christ Climbed down." Simple and moving. Language strong at points. (Personal)

Hewitt, Geof. Quickly aging here. Selected and with introduction by the compiler. 1970. Doubleday.

Contemporary poetry. Uneven. Dennis Trudell good: "Going to Pittsburgh" and David Hilten's "In Praise of BIC Pens." All poets are young. (Personal)

Kohl, Herbert and Victor H. Cruz. Editors. Stuff. 1970. World.

Poetry by white, black, red, and brown young Americans. One section by four-, five-, and six-year olds. Line drawings, poems, brief essays. Brief biographies of poets. No index. (Personal)

Larrick, Nancy. Editor. I heard a scream in the streets. 1970. M. Evans.

Illustrated poems by children. Simply worded, apt for urban and inner-city children in particular:

give me

concrete meadows
with neon flowers
growing in the
purple sunshine
of vapor lights. (p. 83, "City Child")

(Personal)

Madden, Charles F. Talks with authors. Edited by the compiler. 1968. 235 p. Southern Illinois University.

Result of experiment in teaching by amplified conference telephone calls. Karl Shapiro, Muriel Ruykeyser, Anne Sexton, and Richard Wilbur, among others, speak of their own and others' work. They answer questions from 6 college classroom groups. (Booklist 65:224)

Miller, Vassar. Onions and roses. 1968. Wesleyan University.

Very carefully phrased poems, some sonnets. A rich range of subjects. An imposing collection. (Personal)

Murphy, Beatrice. Today's Negro voices. Selected and with introduction by the compiler. 1970. Julian Messner.

There are no critical essays, but brief biographical articles are given. Uneven in quality. Traditional to experimental in range. (Personal)

Murphy, Rosalie. Contemporary poets of the English language. Selected and with introduction by the compiler. 1971. 1243 p. St. James.

". . . a welcome up-to-date, accurate biographical dictionary. It can be used as a supplement to the better documented literary biographical sources. . ." It lists biography, publications, poet's comment, and sometimes a critical article. (Booklist 68:537)

Rexroth, Kenneth. One hundred poems from the Japanese. 1964. New Direction.

Primarily haiku, a popular form with young readers. Notes on each poem about author, his era. Range: 10th century to modern. A moving collection despite the effect of translation, on which Rexroth has done a masterly job. Japanese text in English letters is given. A lovely brush painting is reproduced on the cover. (Personal)

Wagoner, David. Riverhead. 1971. 76 p. Indiana University.

"To work one's way through Wagoner's fifth volume of poetry is sheer delight. From careful reading comes a full appreciation of the neat turn of phrase, deft comic touch, wry ambiguity and deceptively innocuous statement (which goes down so easily and then--zap!--the hook's in and the struggle's on). . . . For all readers who put a premium on precision, polish, and clarity." (C. R. Andrews. Library Journal 97:202)

Zweig, Paul. Against emptiness. 1971. 68 p. Harper.

". . . exploratory thrusts. . . remarkable moments. By working against the grain of language, the kind of verse to which he seems to aspire has broken new verbal paths." (Bill Zavatsky. New York Times Book Review, December 26, 1971. p. 6)

Filmstrip

Mood of earth. Produced and distributed by Lyceum Productions. 1971. 2 sound filmstrips: 2 strips with 2 discs or 2 cassettes. Color. Part 1: Haiku: a photographic essay, 55 fr., part 2: The heart of haiku, 56 fr. Each from 8 to 14 min. For use with manual or automatic projector, $33.00 with disc; $36.00 with cassette.

"Painless. . . delightful introduction to poetry." Blending of sight and sound, excellent color photography. Poetry of Ann Atwood, some from her book, Mood of Earth. Text "clear and expressive." All grade levels. (School Library Journal 97:1158)

Perception: the sea. Produced and distributed by Educational Dimensions. 1972. 2 sound filmstrips: part 1: 83 fr., part 2: 82 fr. Each approximately 12 min. Each with phonodisc, with teacher's guide. $35.00. With tape cassette $39.00.

No narration. Shows moods and uses of the sea to the accompaniment of an ever-changing music. The teacher's guide provides descriptions in the form of numbered titles with commentary: "Fog and Sound," Repetition and Patterns," "A new Day." Photos good, music appropriate, although at times cut off obtrusively or abruptly sequed. Needs a good deal of preparation. Level: grades 5 to 10. (Booklist 69:44)

Poetry is alive and well and living in America. Continuity by Fran Ross. Music by Michael Lobel. Photographed by Ann Grifalconi. Produced and distributed by Media Plus. 1969. 6 sound filmstrips, each with phonodisc, with teachers guide. $90.00.

Sound track from 16 mm. film of same title is here on phonodiscs. Most of the photographs are different from the 16 mm. Each interview minilesson has its own filmstrip and is a supplement. Teacher's guide the same. "Carefully thought out yet spontaneous enough. . ." (Booklist 67:258)

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Understanding poetry. Produced and directed by Educational Dimensions. 1970. 2 sound filmstrips: part 1: 66 fr. 14. min. part 2: 62 fr. 12 min. Each with phonodisc, with teacher's guide.

Roethke, Cummings, Langston Hughes, Masters, Edwin A. Robinson, Sandburg, Elizabeth Browning. Focuses on the meaning and technical aspects of poetry. Music overdone. Age level: Grade 7 to college. (Booklist 67:50)

16 mm film

Concrete poetry. Directed and written by Michael Warshaw. Music by Stan Mitchell. Produced by Rainy Day Films. Distributed by Pyramid Film Producers. 1969. Color. Sound. 12 min. $150.00.

About experimental form. Emphasizes the visual aspect of poetry. Presents 9 poems against an interpretive photographic and musical background. Poetry is presented as a game. Guide furnished, suggesting further study. "An exciting and imaginative production." (Landers 14:144)

Gertrude Stein: when this you see, remember me. Directed and photographed by National Educational Television. Produced and distributed by Contemporary Films/ McGraw-Hill. 1972. Color. Sound. 3 parts: I, 31 min., II, 30 min., III, 28 min. With teacher's guide. $850.00.

Grades 9 and up. Presents Miss Stein and her epoch. Her work is made understandable through the weaving in of Picasso, Hemingway and others. Sound and color exceptionally good. Stein's voice appears in parts. "Too much praise cannot be given for the artistry and professionalism. . ." (School Library Journal 97:1530)

Impressions. Directed by Frank Bez. Edited by Sargo Tamimi. Produced by Film Fair Communications. Distributed by Trend Films Corporation. 1971. Color. 10 min. $135.00.

Suitable for all levels. The purpose is to create three visual experiences which touch the inner self and reawaken forgotten moods and memories. The first impression is a cameo-photo of a beautiful woman altered by superimposures and extremely slow dissolves so that the sun appears to emanate from her. The second is still photos of water that seem to churn so that colors blend and change. The third consists of trees, clouds and hills merging into the skyline. No narration: none needed. Songs "Here Comes the Sun" and "Trust in Me" enhance the visual images. (Landers 16:32)

Open up my eyes. Directed by Frank Bez. Music by Brian Neary. Produced by Film Fair Communications. Distributed by Trend Film Corporation. 1971. Color. 10 min. $135.00.

Suitable for all levels. Color photography of nature's moods. "Close-ups, microscopic photos, slow-motion and double exposure [often make] flowers, rocks, streams seem lyrical abstractions of color and motion." No narration. A "simple, beautifully rendered visual poem. Highly recommended." (Landers 16:32)

Poetry is alive and well and living in America. Directed by Fran Ross. Music by Micheal Lobel. Produced and distributed by Media Plus, Inc. 1970. 3 films, each with mini-lesson on phonodisc, tape cassette or reel-to-reel audiotape, with teacher's guide. $425.00. Each film $150.00.

Ages 14 to adult. The poets treated are May Swenson, Edward Field, and G. C. Oden. Each mini-lesson is an interview and gives supplementary material such as a bibliography of the poet's work, a bibliography of contemporary poets, reprints of questions in the film, and related activities. "A unique motivational device for capturing the imagination of the student." (Booklist 67:256)

Record

All's fair in love and war. Performed by Terry Barton. Produced by Activity Records. Distributed by Educational Activities. 1972. One phonodisc with text and teacher's manual.

Companion to Poetry. . . like it or not, but in this disc, students are more fully involved. Readers perform well and relate easily to students. Wide selection: Yevtushenko, Cummings, Ferlinghetti, etc. (School Library Journal 97:1526)

Dylan Thomas reads a personal anthology. Produced and distributed by Caedmon. 1970. One phonodisc. Jacket notes.

"Thomas' sensitivity for sound rhythms, alliteration, and arrangements of sounds with pauses create the effects of a musical score." "Emotion-packed delivery." No introduction. Includes Yeats, Hopkins, Lawrence. Age level: high school to adult. (Booklist 67:50)

James Dickey reads his poetry. Produced and distributed by Caedmon Records. 1971. Phonodisc. 59.03 min. Jacket notes.

Ten poems and a section of Deliverance. Each is introduced with a few basic comments. Style: "virile sensitivity." Ages: 16 to adult. (Booklist 67:949)

Poetry. . . like it or not. Performed by Terry Barton. Produced by Activity Records. Distributed by Educational Activities. 1972. One phonodisc with text and teacher's manual.

A "welcome change" from the usual record of poetry. Selections "humorous and strong." Students are used as reactors. "A valuable addition for collections and poetry study groups." (School Library Journal 97:1528)

Prose and poetry of America. Prose and Poetry Enrichment Records. Performed by various artists. Written by Elise Bell. Directed by Bob Bell. Produced by Enrichment Materials Inc. Distributed by L. W. Singer Company. 1963. 2 phonodiscs. Jacket notes.

Selections of notable American writing, prose and poetry. Readings by Arlene Francis, Ralph Bellamy, Jesse Stuart, Julie Harris and others. Effective readings with some sparing use of appropriate musical background. Modern poetry is represented by Carl Sandburg, Edna St. Vincent Millay, Robert Frost, Karl Shapiro, Theodore Roethke, and John Crowe Ransom. Good narration which tends to involve the listener in the reading by creating an appropriate background. (Personal)

Reflections on a gift of watermelon pickle. Performed by Paul Hecht and Ellen Holly. Directed by Stephen Dunning, E. Lueders, and H. Smith. Produced and distributed by Scholastic Records. 1971. One phonodisc with teacher's guide.

This record provides variety. Poems range from pop to traditional, from haiku to odes. The guide has many creative ideas for teaching. (Donald Gallo. English Journal 61:310)

Robert Frost. Performed by Robert Frost. Yale Series of Recorded Poets. Directed by Eugene Waith. Produced and directed by Carillon Records. 1961. One phonodisc.

Frost at 86 reads 25 of his poems with vigor and humor. Lively exchanges with his audience. Level: high school. (National Council of Teachers of English: An Annotated List of Recordings in the Language Arts)

To be young, gifted and black. Performed by various artists. Adapted by Robert Nemiroff. Produced and distributed by Caedmon. 1972. 3 phonodiscs with illustrated program.

James Earl Jones, Claudia McNeill, and others. ". . . comes off very well." Adaptation of play to record. From the plays, poems and writings of Lorraine Lansberry. Her voice appears in an interview. Booklet included. Excellent album for black studies, drama and general listening. (School Library Journal 97:54)

Word music: the poetry of Toby Lurie. Read by Tobie Lurie. Produced and distributed by CMS Records. 1971. One phonodisc with jacket notes.

Approaches poetry as nearly song. Sixteen poems containing one or several words are repeated, overlapped, dismembered to "point out the intricacies that lie within the commonplace." The first side is the most successful. Level: age 14 to adult. (Booklist 67:902)